

**UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
FINAL EXAMINATION 2007/08**

COURSE NAME: MODERN LITERATURE III

COURSE CODE: AL 402 / IDE AL 402

TIME ALLOWED: TWO (2) HOURS

INSTRUCTIONS:

- 1. ANSWER ANY THREE (3) QUESTIONS, ONE FROM EACH SECTION. EACH QUESTION CARRIES 20 MARKS.**
- 2. EACH QUESTION SHOULD BE COMMENCED ON A SEPARATE SHEET.**
- 3. DO NOT REPEAT MATERIAL OR WRITE ABOUT THE SAME TEXT AT LENGTH MORE THAN ONCE.**
- 4. CANDIDATES ARE NOT ALLOWED TO BRING ANY READING MATERIAL INTO THE EXAMINATION HALL.**
- 5. IN THE ASSESSMENT OF THIS PAPER, CORRECT USAGE OF ENGLISH, THE QUALITY OF EXPRESSION AND THE PRESENTATION OF ANSWERS WILL BE TAKEN INTO ACCOUNT.**

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE INVIGILATOR.

SECTION – A
PROSE

QUESTION 1

Buchi Emecheta: The Slave Girl

“In Emecheta’s novel, the female protagonists experiences momentary feelings of independence but the main emphasis of the novel suggests that for the Nigerian woman freedom is ephemeral and independence from one master only leads to enslavement by another.” Discuss this statement in relation to Ojebeta’s character. (20 Marks).

QUESTION 2

Bessie Head: A Question of Power

The relation between personal and social identity is a central motif in much of the “resistance” literature. How far is this statement true in relation to Bessie Head’s novel? (20 Marks).

QUESTION 3

Buchi Emecheta: Head Above Water

How does Emecheta deal with patriarchal and cultural oppression in her life? Base your arguments based on the two chapters entitled “Culture Shock” and “Mock Reconciliation.” (20 Marks).

SECTION-B

POETRY

QUESTION 4

Read the following poems, “My Grandmother is my love” and “Old Granny” and discuss them in relation to their themes, subjects, images and personas (20 marks).

“MY GRANMOTHER IS MY LOVE”

Eric Mazani (Zimbabwe)

I love my grandmother with the whole of my heart.
Now she is an old, ancient girl her face has changed, of course.

My grandmother of ninety years is my love.
 She is a teller of tales.
 She is old, bold and always cold.
 Indeed, she is never far from a fire-place.
Makadzoka she is called, for she once died.
 After some time she rose from death.
Mushakabvudimbu they call her in shona – half dead.
 My life is in her hands and the life of my family too.
 She is half witch, having been taught to cure with herbs.
 Her eyes are out but the sense of touch is strong.
 The sense of smell is there, for she can smell herbs.
 Little, thin grandmother of mine!
 Looking so young because of eating so many sweets!
 Sugar sucker! Ten teaspoons full in each cup of tea!
 My old *ambuya!* *Makadzoka* is my goddess.
 She hates dirt, noise, quarrels and dry food. She is ever sitting on her mat in the sun
 Or otherwise hunting for herbs.
 She is ever smiling, but an egg grows in her mouth when
 One annoys her.
 ‘I wish to die and rest’ she says. ‘When will this world end?’
 ‘I am tired.’

Beside her is a packet of sugar, a sweet sauce of peppered corn.
 Her teeth are brown with rust; her nose is sooty with black snuff.

Makadzoka is my love, I shall look into her dimples
 The laughing dimples are on her chin. They were supposed to be
 Two but there are now a hundred! There are holes where stagnant water
 Was scooped out.

Lovely *Mushakabvu*
 My grandmother
 Is my love.

“OLD GRANNY”
 Bonus Zimunya (Zimbabwe)

A little freezing spider
 Legs and arms gathered in her chest
 Rocking with flu,
 I saw old granny
 At Harare Market;
 It was past nine of the night
 When I saw the dusty crumpled Spider –

A torn little blanket
Was her web.

QUESTION 5

Like the poetry of Awoonor, Anyidoho's verse draws heavily on the Ewe traditional poetry to reflect on the postcolonial moment in Africa and its Diaspora. Discuss this statement with reference to Awoonor's "Harlem on a Winter Night" and Anyidoho's "Long Distance Runner." (20 marks)

QUESTION 6

"A Troubadour I traverse . . ."
Dennis Brutus (South Africa)

A troubadour, I traverse all my land
exploring all her wide-flung parts with zest
probing in motion sweeter far than rest
her secret thickets with an amorous hand:
and I have laughed, disdaining those who banned inquiry and
movement, delighting in the test
of will when doomed by Saracened arrest,
choosing, like unarmed thumb, simply to stand

Thus, quixoting till a cast-off of my land
I sing and fare, person to loved-one pressed
braced for this pressure and the captor's hand

that snaps off service like a weathered strand:
-- no mistress-favour has adorned my breast
only a shadow of an arrow-brand.

- a. How effective is the conceit of the knight-errant and his mistress in terms of the poet's relationship with his home country? (10 marks)
- b. Identify the instances of alliteration and assonance in the poem and describe how they contribute to the movement of the poem (10 marks).

SECTION – C

DRAMA

QUESTION 7

Ngugi wa Thiong'o and Ngugi wa Mirii: I Will Marry When I Want

Discuss the different marriage ceremonies in the play and bring out their significance (20 marks).

QUESTION 8

Wole Soyinka: Death and the King's Horseman

In Yoruba culture, death is not seen as the final event of human life but rather as an intermediary stage which leads people from this world into the next and so dying marks a transitional phase in human life." – How does Soyinka dramatize this Yoruba concept in his play? (20 marks)

QUESTION 9

Athol Fugard: Exits and Entrances

What is the symbolic significance of the title and show how it is related to the two characters in the play? (20 marks)